

MAJOR AND MINOR.

The overture "Massaniello," duet, as arranged by Melnotte, proved one of the most taking numbers on the programme of exercises at the Los Angeles College. It was played by Miss Anderson and Mr. Willhartitz.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Wagner's music is the most taxing upon the singers of any that has ever been written, and Wagnerian artists rarely sing over three times a week; in fact, that is ordinarily stipulated in the contracts, and any of the leading artists singing more than three times demand a proportionate increase of salary.

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Please remember that you get twelve complete numbers of the REVIEW, one year's subscription for only \$3.00.

The Graduating Exercises of the Kirkwood Seminary were closed with a piano recital by Miss Patterson, Miss Hyde, Miss Fay and Prof. E. R. Kroeger of the Music department.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from \$1.50 to \$8.00 per dozen, and life-size portraits from \$5 to \$10.00.

Miss Trenchery, of Alton, assisted by her class, gave a grand concert at Root's Opera House, in aid of the Johnstown sufferers. It was eminently successful and drew out a large attendance. The pupils reflected the highest credit upon their teacher, and were a source of pride to the parents. Among the numbers were "Concert Polka," duet by Melnotte; "Love's Greeting," schottische, duet, by Siebert; "Jolly Blacksmiths," by Melnotte, and "Merry Sleigh-Ride," by Carl Sidus.

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A bill was filed in the United States District Court at Detroit by the O. Ditson Co., for the seizure and forfeiture of pirated editions of music published in Germany. The works in question are mostly those of L. M. Gottschalk and G. D.

Wilson, the copyrights of which are held by the O. Ditson Co. The party involved is J. P. Weiss, a music dealer of Detroit. A descent was made on his store by a Deputy United States Marshal, and between ninety and one hundred pieces of the pirated music seized. By law, this music is forfeited to the O. Ditson Co. The United States statute provides that the dealer in these contraband goods shall further forfeit \$1 for each sheet of the music. As some of the pieces of music taken consist of from five to ten sheets, the affair will prove to be very expensive for Mr. Weiss if the Boston company decides to proceed for the penalty.

Judge Brown granted an injunction restraining Mr. Weiss from ever importing or dealing in any of this class of music and forbidding him from disposing of any that he may have

on hand until the determination of the case. The Ditson Company express a determination to push matters under the United States statute against every dealer in contraband music in the United States.

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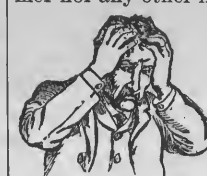
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JULY, 1889. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 12—No. 7.

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The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs...	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
The July, 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	19 "
And the August will contain 9 Studies, 5 Piano Solos, 1 Piano Study, 1 Piano Duet, 2 Songs...	17 "

Making a grand total in seven numbers of.....193 Pieces.

The August REVIEW will contain the following pieces:

PIANO SOLOS.

WAGNER-BENDEL. Walters Prize Song (Walters Preislied) from the Opera "Die Meistersinger," by Richard Wagner.

BACH-SAINT SAENS. Gavotta in B minor, from Bach's 2nd Violin Sonata.

MERKEL, GUSTAVE. Op. 82. Auf Grüner Au. (On Meadows Green.)

PADERCWSKI, I. J. Krakowiak, a major, Op. 9, No. 5.

SIDUS, CARL. Op. 211. The Red Sarafran. Variations.

PIANO STUDIES.

LOESCHHORN, A. Six Studies, No. 1, 2, 3, 4, 5 and 6, from Op. 66.

PIANO DUET.

KUNKEL, CHARLES. Vive la Republique. Grand Fantasia. (Treating Marseillaise and Mourer pour la Patrie.)

SONG.

TAUBERT, WILLIAM. The Farmer and His Pigeons. Der Bauer und seine Tauben.

BURNS, ROBERT. Annie Laurie.

NELLIE STRONG CONCERT.

The pupils of Miss Nellie Strong, assisted by the K. J. B. Ladies' Quartette and Messrs. Chas. Humphrey, Jas. Peacocke, Fred. H. Swift, S. Black, F. Gecks, Jr., C. Mayer, L. Mayer, P. G. Anton, Jr. and F. Gecks, Sr., gave a concert at Memorial Hall on the 28th ult. The programme was as follows:

PART I.—1. Quartette, "Fest Overture," (Op. 42) *Lentner*, Misses Carrie Price, Nelia Sudborough, Katie Pollard and Blanch Opel; 2. (a) Mazurka, (b) Rondino, (Op. 58), *Ph. Scharwenka*, Master Richard Platt; 3. Cascade du Chandon, *Bendel*, Miss Hattie Roth; 4. Slumber Song, *Schumann*, Miss Mamie Kniffin; 5. Sonata for Piano and Violin (Op. 8), (Allegro con Brío-Allegretto), *Grieg*, Master George Helfensteller and Mr. Frank Geck; 6. (a) Berceuse (Op. 8), *N. Von Wilh.*, (b) Scherzino (Op. 9), *Lyne*, Miss Emma Walden; 7. Polonaise, "C sharp minor," *Chapin*, Miss Charlotte Scarritt; 8. Vocal Quartette, "Reverie," *Rheinberger*, K. J. B. Ladies Quartette; 9. (a) Gavotte, "B minor" (Fr. 2nd Violin Sonata), *Bach*, (b) Tarantelle, (Op. 6), *Rubinstein*, Miss Nellie Ripley; 10. Concerto, (Op. 25), "G minor," *Mendelssohn*, Miss Florence Baugh (Quintette and 2nd Piano accompaniment).

PART II.—1. Quartette, "Die diebische Elster," *Rossini*, Misses G. Platt, M. Kniffin, E. Walden and Master R. Platt; 2. La Fileuse, *Raff*, Miss Lois Page; 3. Duo for two pianos, "Homage a Handel," *Moscheles*, Misses Mary Knapp and Lulu Nohl; 4. Vocal Quartette, "Cuckoo," *Pittig*, K. J. B. Ladies Quartette; 5. Toccatelle, *Dupont*, Miss Grace Platt; 6. Lullaby, *Brahms-Bendel*, Miss Anna Wiegand; 7. Trio, Piano (Violin and Cello, B flat major), Allegro Moderato, "Scherzo," *Beethoven*, Miss Anna Vieths and Messrs. F. Gecks and G. Anton; 8. Rhapsodie "No. 2," *Liszt*, Miss Ray Fraley; 9. Vocal Quartette and Piano Duet, "Liebeslieder Walzer," (Fr. Op. 52), *Brahms*, K. J. B. Ladies Quartette and Messrs. Humphrey, Peacocke, Swift and Black. Accompanists: Miss Lizzie Reed and Mrs. H. Liggett.

The Decker Pianos used were kindly furnished by Estey & Camp, 916 and 918 Olive Street.

The work of the pupils was gratifying in the highest, and we might add, was just what we expected from a teacher of Miss Strong's reputation—conscientious and finished work. The playing of Misses Nellie Ripley and Florence Baugh deserves more than a mere notice: it was very good. Miss Ripley may make of herself a great pianist, and we encourage her to that end. The playing of Misses Wiegand and Vieth also won many encomiums, and deservedly, they are among Miss Strong's best pupils. The good work that Miss Strong is doing for the musical education of our children is inestimable, and we sincerely wish many other teachers could be as successful in their efforts.

CHARITY CONCERT.

A grand vocal and instrumental concert in aid of the Johnstown sufferers was given at the exposition building on the 17th ult., and about \$2000 netted. The following programme was given:

PART FIRST.—1. Overture, William Tell, Orchestra, *Rossini*, Conductor, L. Mayer; 2. Address by the Mayor, Hon. E. A. Noonan; 3. (a) Annie of Tharau, *Sücher*, (b) Parting, *Jessenmann*, United German Singing Societies, Conductor, Egmont Froehlich; 4. Fairy Visions and Dreams, Alto Solo, *Mercadante*, Mrs. O. H. Bollman; 5. Hall Smiling Morn, *Spofford*, Temple Quartette, Messrs. W. J. Wood, Geo. F. Townley, H. H. Darby, S. C. Black; 6. Concerto No. 1, for Violin, *Berlioz*, Mr. F. Gecks, Jr.; 7. Inflammatus, *Rossini*, Soprano Solo, Chorus and Orchestra, Mrs. Georgia Lee Cunningham and Choral Society, Conductor, Prof. Joseph Otten; 8. Charity, Tenor Solo, *Faure*, Mr. O. Hein; 9. March and Chorus, from Tannhäuser, *E. Wagner*, Chorus and Orchestra, St. Louis Damenchor, St. Louis Musikverein and Orpheus Saengerburd, Conductor, Fred. W. Norsch.

PART SECOND.—1. Overture, Rienzi, Orchestra, *Wagner*, Conductor, Louis Mayer; 2. In the Land of Paradise, *Pinsuti*, Mr. Ed. Dierkes; 3. "Ave Maria," *Gounod*, With Violin, Piano and Organ, Mrs. Georgia Lee Cunningham; 4. Strike the Lyre, Cook, Hatton Glee Club, Messrs. H. Walker, H. Allman, W. C. McCreery, H. Groffman; 5. Chorus from The Magic Flute, *Mozart*, United German Singing Societies and Orchestra, Conductor, Egmont Froehlich; 6. Overture, "Leonore No. 3," Orchestra, *Beethoven*, Conductor, Louis Mayer; 7. "Home, Sweet Home," United Chorus and Orchestra.

KUNKEL AND KROEGER RECITAL.

Two pianoforte recitals were given by Messrs. Charles Kunkel and Ernest R. Kroeger, assisted by the K. J. B. Ladies' Quartette, at Bollman's Hall, on the 14th and 18th ult. It was intended to give but one recital, but owing to the clamors of the public for admission, the repetition concert had to be given.

1. Duos for Two Pianos, (a) Fantasia and Fugue, G minor, *J. S. Bach*, arranged for piano by Liszt, and for two pianos by Burmeister; (b) Impromptu on theme from Schumann's "Manfred," Op. 66, *Carl Reinecke*, Messrs. Kunkel and Kroeger. 2. Quartet for Female Voices, Ave Maria *Franz Abt*, the K. J. B. Ladies Quartet. 3. Duos for Two Pianos, (a) Andante and variations, Op. 46, *Robert Schumann*; (b) Fantasia on themes from Bellini's "Norma," Op. 12, *Siegismund Thalberg*, Messrs. Kunkel and Kroeger. 4. Quartet for Female Voices, The Water Sprite, *Robert Schumann*, the K. J. B. Ladies Quartette. 5. Piano Solo, Sonata in D flat major, *Ernest R. Kroeger*, Allegro-Adagio-Allegro Energico, Mr. Kunkel. 6. Quartette for Female Voices, Reveries, *Josef Rheinberger*, the K. J. B. Ladies Quartette. 7. Duos for Two Pianos, (a) Variations on a Theme from Beethoven, Op. 35, *Camille Saint Saens*; (b) Music to Shakespeare's "Midsummer Night's Dream," *Felix Mendelssohn Bartholdy*, Messrs. Kunkel and Kroeger.

Those who had the good fortune to hear Messrs. Kunkel and Kroeger in their magnificent duo playing—magnificent in every sense of the word—will long remember it.

The sonata in D flat major, three movements, Allegro-Adagio-Allegro Energico, by E. R. Kroeger, created a profound impression. The work is up to Mr. Kroeger's high standard.

The allegro of this work is preceded by a brief introduction of a questioning character. The chief theme is placid and is quietly developed. Several important episodes are introduced, which lead up to a rapid triplet movement and this into a second subject which is quite marked. In the working out section are combined the chief episode, which occurred before the second subject, and the first theme. These are treated in new ways, and develop into a climax on the diminished seventh. After a few bars of mysterious character, the introduction which preceded the Allegro appears, in a more forcible manner than at first. The Allegro follows, and the themes which occur are treated as before, excepting that the second subject is now in the tonic key instead of the dominant. The Adagio is somewhat broadly handled and contains several climaxes. The middle portion of this movement is a kind of Barcarolle and its character is dreamy and sensuous.

The opening theme of the Finale is forcible, and the development up to the second subject is healthy and vigorous. The second subject is calm, in contrast to that which preceded it, and is followed by a melody in triplets, which closes the first half of this movement. The first theme is treated in another key, and soon after a third subject is introduced. This leads to the principal theme in the original key, and the work is continued according to the usual methods, until the Coda, when the third subject appears again with all the power possible.

Mr. Charles Kunkel's playing of this sonata could not be excelled. His interpretation was that of a consummate artist—thoughtful and masterly.

The K. J. B. Ladies Quartette which assisted is composed of Mrs. D. A. Phillips, 1st Soprano; Mrs. H. S. Perkins, 2nd Soprano; Miss Julia B. Kroeger, 1st Alto; Miss Laura S. Anderson, 2nd Alto; Mrs. K. J. Brainard being Directress. The Quartette sustained its reputation for thoroughly artistic and well balanced work. We hope to hear it often.

The two Steinway pianos used were of a magnificent tone, and worthy representatives of the great Steinway Piano House.

CITY NOTES.

Signor Parisi is in Paris.

Franz Bausemer is off for Germany.

E. R. Kroeger, after attending the Philadelphia Convention, goes to Europe.

Little Neck Clams, ice cold. Milford's Ladies' and Gents Dining Parlors, 207 and 209 North Sixth.

The Epstein Brothers are in attendance at the Convention at Philadelphia, thence they repair farther East.

The Music Teachers' National Association, which meets at Philadelphia, July 2, 3, 4 and 5, has done itself the honor to accept a quartette for piano and strings by E. R. Kroeger for concert performance.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from \$150.00 to \$300.00, according to grade.

Mr. Charles Kunkel daily hears "Sounds from the Pines." He is building a magnificent residence on west Pine Street that will be a thing of beauty and joy, if not forever, for little short of it. He has an eye to the artistic that would send Hogarth into ecstasies. The residence will be admirable in all its appointments and a tribute to the owner's "push."

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April, May and June numbers contained 167 pieces, and have them to subscribe.

Alfred G. Robyn, organist of the Grand Avenue Presbyterian Church gave the second of a series of organ recitals which was received with genuine pleasure by lovers of fine organ playing. Mr. Robyn is one of the best and most popular organists in the city.

Dr. Louis Maas was the guest of Mr. J. A. Kieselhorst while in the city. The doctor was royally entertained, the honors of invited guests being shared by Messrs. Charles Kunkel, the Epstein Brothers, E. R. Kroeger and many others. That all had a "good old time," with John as host, goes without saying.

Barnett-Haynes.—Miss Nellie Haynes, the popular soprano, and Mr. George D. Barnett, the talented young architect, were married on the 28th ult., at St. Malach's Church. The wedding was informal, as no invitations were issued, but the many young friends of the popular bride filled the beautiful edifice. The wedding march was played by Prof. Grant, the regular organist of the church. The magnificent now altar, which is the design of Mr. J. I. Haynes, the brother of this bride, was splendidly and brilliantly illuminated. Notwithstanding the desire of the contracting parties for a quiet wedding, Mrs. Barnett got a royal send-off from her many friends, and the presents were numerous and costly. We augur great things for this couple. When two such magnetic forces come together, the result is eventful and irresistible.

The Coming Season of the Musical Union concerts is already an assured success. The subscribers were quick to recognize the high merits of the past concerts and the gratitude due so capable and successful a conductor as Mr. Waldauer certainly is. Each year sees these concerts grow in popularity, and their educational value is now understood. There still remains a round number of people in St. Louis with music in their souls, and we have hopes it will be drawn out by contagion—if we be allowed the term—at an early day. We know no better means for accomplishing this high end than the praiseworthy and unflagging efforts of Mr. Waldauer.

Snipe on Toast, Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Charles Kunkel is not only the architect of his own fortunes, but of his own house, which is building, as well. Almost daily he takes a run from the office to look over the pile, and he found it pays; it is the next best thing to "if you would have a thing done well, do it yourself." When a man contracts to face a foundation with water-proof cement, and he proceeds to pile mud against it, minus the cement, it is time to play second superintendent. The fooler will have to rise early to ply his vocation with success when C. K. is around.

The Loretto Academy for Young Ladies and Misses, conducted by the Sisters of Loretto, at Florissant, Mo., is one of the most flourishing institutions in the country, and deserving of the patronage it receives. For particulars, we refer our patrons to the advertisement in another column.

Another of the many tributes to the worth of "Kunkel's Royal Edition," from one of Cincinnati's greatest teachers:

DEAR MR. KUNKEL—I have had occasion to examine many numbers of your Royal Edition, and must write to tell you how delighted I am with the same.

The fingering and phrasing are excellent, and many of the changes—for instance, in Mondscheinfahrt by Bendel, Weber's Invitation to a Dance, Mendelssohn's Songs without Words—were a great surprise to me.

I shall certainly take great pleasure in recommending this new American Edition.

With friendly greetings, yours sincerely,
Cinti., June 4th, 1889. CECILIA GAUL.

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SONATE PATHETIQUE.

L. van Beethoven. Op. 13.

Grave. ♩ - 66.

1) The 32nd note must be perceptibly separated from the following 16th, which must be given its full value. This is the manner of execution this kind of rhythm must receive, especially when written by the old masters. See Händel's Prelude to the F minor Fugue and Bach's Prelude to the G minor Fugue in the second part of: "Das Wohltemperirte Clavier."

2) This run must be played with expression and its second half must be slightly retarded, so that the melodic outlines may be well defined.

3) Observe that the final note of this phrase, which is here a sixteenth, becomes in the next measure an eighth at A and a quarter at B. This produces a melodic climax.

1) Das Zweiunddreissigstel ist merklich vom nächstfolgenden punktirten Sechszehntel zu trennen und dieses letztere seinem vollen Werthe nach auszuhalten. Dies ist die Vortragsweise, welche derartigen Rhythmen speziell bei älteren Meistern zukommt: vgl. Händel's Präludium zur F moll-Fuge und Bach's Präludium zur G moll-Fuge in zweiten Theile des "Das Wohltemperirte Clavier."

2) Dieser Lauf muss ausdrucksvoll und in seiner zweiten Hälfte mit einem geringen Zögern, so dass die melodischen Contouren hervortreten können, vorgetragen werden.

3) Man beachte die zunehmende Verlängerung der "Abzugsnote," hier hat sie die Geltung eines Sechszehntels, im nächsten Takte bei A wird sie zum Achtel, bei B sogar zum Viertel. Diess gibt eine melodische Steigerung.



- 1) The relation of the *tempo* between the Introduction and the *Allegro* is this, that a whole note of the *Allegro* answers exactly to an eighth of the *Grave*. According to this, the *tempo* in the beginning can be reduced to ♩ - 132. This *tempo* must however be speedily changed to ♩ - 144. to meet the requirements of the passionate character of the movement.
- 5) In this and similar *tremolo* figures, no note should be accented that is not the initial note of the group and then it should be accented only when the said note ushers in a change of harmony.
- 6) By *agitato* is also understood a *non legato* which however must not impair the evenness of the *tempo*.

- 4) Das Verhältniss der Bewegung von Einleitung und *Allegro* ist eigentlich dieses, dass eine ganze Taktnote des *Allegro* genau einem Achtel des *Grave* entspricht. Demgemäss kann im Beginne das *Tempo* auf ♩ - 132. reduziert werden, welche Bezeichnung für den weiteren Verlauf in Betracht des leidenschaftlichen Charakters allerdings nicht mehr genügt
- 5) In ähnlichen Tremolofiguren begnüge sich der Spieler, nur diejenigen Bassnoten (und zwar nur beim ersten Anschlage) zu markiren, welche einen neuen Harmonieschritt bezeichnen.
- 6) Unter *agitato* ist auch ein möglichstes 'non legato' verstanden, was natürlich die Gleichmässigkeit der Bewegung nicht beeinträchtigen darf.

7) Notwithstanding the passionate excitement of this second theme the stormy *tempo* of the first cannot be fully retained. The preluding bass in the first measure of the period of four measures, must be played quietly, while the answer in the treble (next measure) must be given with a much more lively expression. Shade the sixteen measures in E flat minor in a different manner from the following parallel passage in D flat major. In short, invest the whole dialogue with varied coloring.

8) In this edition the embellishments, grace notes, transient trills, etc. etc. are written out in full.

7) Bei aller leidenschaftlichen Erregtheit auch dieses "zweiten" Themas kann dennoch die gleichmässig stürmische Bewegung des ersten nicht völlig beibehalten werden. Man spiele jeden ersten Takt der viertaktigen Periode, den präludivenden Bass, etwas ruhiger, gebe der Antwort im Discant im folgenden Takte einen um so lebhafteren Ausdruck, schattire die 16 Takte Es moll verschiedener Weise als die Parallelstelle in Des dur, kurz statt den ganzen Dialog mit möglichst mannichfaltigem Colorit aus.

8) In dieser Ausgabe sind alle Ornamente, Vorschläge, Prall-Triller u. dergl. vollständig ausgeschrieben.

mf p sf dolce.

sf dolce. poco cres..

decres. pp (poco stentando) ma poco (a tempo) legato.

meno legato, cres.. - cen - - - do.

f legato, p meno legato.

9) These first four measures are to be played without the least retardation, very quietly and without any accent in the accompaniment.

9) Diese ersten vier Takte sind ohne das mindeste Zurückhalten äusserst ruhig und ohne Accent in der Begleitung zu spielen.

The musical score consists of five systems of staves. The first system begins with a piano introduction marked 'cres.' and 'f'. The second system continues with 'f' and 'p' dynamics. The third system features 'f' and 'piu f' dynamics. The fourth system includes 'f' and 'piu f' dynamics. The fifth system is marked 'Grave. (Tempo I.)' and includes 'f', 'p', 'legatissimo.', 'deces.', and 'ten. f' dynamics. The piece concludes with a double bar line and a repeat sign.

- 10) The pause has to be sustained for three measures, in order to form a further period of four measures. However at the repetition allow a quarter rest to precede the rebeginning of the first part:

The example shows a quarter rest followed by a chord, illustrating the instruction for a quarter rest before the repetition.

- 11) The entry of "B" in the bass should be delayed, in order to heighten the charm of the suspense, which lies in the enharmonic change of the chord of the diminished seventh passing from G minor to E minor. The close of the phrase is to be played in general with an entire dreamy freedom.

- 10) Die Fermate ist genau drei Takte auszuhalten, um eine weitere viertaktige Periode zu bilden. Doch lasse man dem Wiederbeginne des ersten Theils eine Viertelpause vorhergehen:

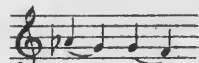
The example shows a quarter rest followed by a chord, illustrating the instruction for a quarter rest before the repetition.

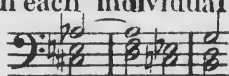
- 11) Man verzögere den Eintritt des H im Basse um den Reiz der Spannung zu erhöhen, welche in der enharmonischen Verwandlung des verminderten Septakkordes zur Überleitung aus Gmoll nach Emoll liegt und spiele den nachfolgenden Gang überhaupt mit voller träumerischen Freiheit.

Allegro molto e con brio.


Measures 12-14 of the musical score. The notation includes various dynamics such as *p*, *f*, *cres.*, and *decres.*, and articulation marks like *espress.* and *marc.*. The tempo is indicated as *Allegro molto e con brio.*

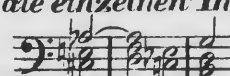
12) In spite of the identity of this phrase with that of measure five of the first *Grave*, (the introduction proper) it is to be played with quite a different expression, or rather without any, as is already implied by the double quick tempo: ♩ of the *Grave* = ♩ of the *Allegro*.

13) The phrasing  etc. would form indeed a closer analogy to the original form of this passage, measure seven of the so called second theme, in E flat minor (page five, measure twenty) but is inadequate to the general progressive character of the development.

14) The player should lengthen each individual note of the broken chords a little  but without retarding the tempo of the movement.

12) Trotz der Identität dieser Phrase mit der in Takt fünf des ersten *Grave* ist dieselbe hier mit ganz anderem Ausdruck zu spielen, oder vielmehr ohne allen solchen, was schon durch das doppelt so rasche Zeitmass bedingt wird: ♩ des *Grave* = ♩ des *Allegro*.

13) Die Phrasirung  u.s.w. würde zwar eine genauere Analogie mit der ursprünglichen Gestalt dieses *Passus* Takt sieben des sogenannten zweiten Themas in Es moll bilden (Seite 5 Takt 20) dem allgemeinen (fortschreitenden) Charakter des Durchführungssatzes jedoch nicht entsprechen.

14) Der Spieler lasse die einzelnen Intervalle ein wenig nachtönen  aber ohne die Bewegung schwerfällig zu machen.

or thus



8 3 5 3 5 3 2 3

trissimo. *pp* *pp* *cres.*

f *f* *f* *fp*

*Red. ** *Red. ** *Red. **

sempre piano e legato. *dim. senza rit.*

This system contains the first two staves of music. The first staff has a treble clef and a key signature of one flat. It begins with a melodic line featuring a triplet of eighth notes (3 5 3 5 3 2 3) marked with a '3' and a '2'. The music is marked *trissimo.* and *pp*. The second staff has a bass clef and a key signature of one flat. It begins with a melodic line featuring a triplet of eighth notes (3 5 3 5 3 2 3) marked with a '3' and a '2'. The music is marked *pp* and *cres.*. The system concludes with a *f* dynamic marking.



ten. *p* *f* *p* *cres.* *dim.*

p *f* *p* *cres.*

This system contains the third and fourth staves of music. The third staff has a treble clef and a key signature of one flat. It begins with a melodic line featuring a triplet of eighth notes (3 5 3 5 3 2 3) marked with a '3' and a '2'. The music is marked *ten.* and *p*. The fourth staff has a bass clef and a key signature of one flat. It begins with a melodic line featuring a triplet of eighth notes (3 5 3 5 3 2 3) marked with a '3' and a '2'. The music is marked *p* and *cres.*. The system concludes with a *dim.* dynamic marking.

First system of a musical score. The right hand (treble clef) has a 'ten.' (tension) marking and a 'cres.' (crescendo) marking. The left hand (bass clef) has a 'p' (piano) marking. The music is in a key with one flat and 3/4 time. Fingering numbers are visible above and below notes.

Second system of the musical score. It begins with a '15' marking. The right hand has 'cres.' and 'rinz.' (rinsando) markings. The left hand has a 'p' marking. The system ends with a 'poco riten.' (poco ritenuto) marking. Fingering numbers are present throughout.

Third system of the musical score. It begins with 'a tempo.' The right hand has 'f' (forte) and 'sf' (sforzando) markings. The left hand has 'mf' (mezzo-forte) and 'ten.' markings. The system ends with a 'tenuto sempre' marking. Fingering numbers are present throughout.

Fourth system of the musical score. The right hand has 'p' (piano), 'cres.', 'sf', and 'dim.' (diminuendo) markings. The left hand has 'p' and 'cres.' markings. The system ends with 'Red.' and '*' markings. Fingering numbers are present throughout.

Fifth system of the musical score. The right hand has 'p' and 'mf' markings. The left hand has 'p' and 'mf' markings. The system ends with 'Red.' and '*' markings. Fingering numbers are present throughout.

Sixth system of the musical score. The right hand has 'sf' (sforzando) and 'p' markings. The left hand has 'p' and 'mf' markings. The system ends with 'Red.' and '*' markings. Fingering numbers are present throughout.

15) This *piano* must come in very suddenly, to do this requires special practise with the left hand.

15) Dieses *piano* muss sehr plötzlich eintreten was speziell in der linken Hand einige Übung erfordert.

16)

poco cres. - - - - - decrec. - - - - -

ben tenuto il basso

pp poco rit. a tempo. p legato.

meno legato. 17) meno legato.

f

cres. - - - - -

16) In the original, the *decrecendo* begins at this measure, and extends through six measures. This seems to us too much especially because in the close of the phrase preceding a *forte* would be unsuitable; for this reason we consider a *poco crescendo* more suitable for the first two measures.

17) Guard against playing in the right hand E flat instead of F as a C minor chord is out of the question. C is in the right hand, as well as in the left, only a passing note in the chord of the dominant.

16) Im Original steht schon in diesem Takte *decrecendo* was uns für sechs Takte hindurch etwas zu ausgedehnt erscheint, um so mehr, als im Vorhergehenden ein eigentliches *forte* unstatthaft wäre; aus diesem Grunde halten wir ein *poco cres.* für die ersten beiden Takte angemessener.

17) Man hüte sich in der rechten Hand Es statt F zu spielen, da von einem C moll Akkorde hier nicht die Rede sein kann: C ist in Oberstimme und Bass zugleich nur eine durchgehende Note des Dominantakkords.

The musical score consists of five systems of music, each with a treble and bass staff. The first system includes a 'cres.' marking and a 'marcato.' instruction. The second system shows a 'pizz.' marking. The third system includes a '18) Grave.' section with a 'ff' dynamic. The fourth system includes a '19)' section with 'cres. sfz' and 'decres. pp' markings, and a '20)' section with 'ten. p' and 'Allegro molto e con brio.' instruction. The fifth system includes a '21)' section with 'secco.' and 'ff' markings.

18) The pause has to be sustained for three measures (see note 10) The same time must be given to the rests in the *Grave*, deducting the 32nd note.

19) The bass note A flat, on the third quarter, must be struck with force, so as to keep it sounding until the eighth eighth is struck, in order that it may be perfectly audible as the fundamental note of the chord of the sixth, when the notes of the seventh eighth are struck.

20) This postlude can hardly be played in too animated a manner.

21) In striking these chords it is better not to make use of the pedal.

18) Die Fermate hat drei volle Takte zu wahren (vgl. Anm. 10) genau so lange (das 32stel abgerechnet) haben die ersten Pausen im *Grave* zu gelten.

19) Die Bassnote As auf dem dritten Viertel muss ii heraus durchdringend und nachtönend angeschlagen werden, so dass sie als Grundton des Sext. akkords auf dem siebenten Achtel vollkommen hörbar ist.

20) Dieses Nachspiel kann nicht lebhaft genug genommen werden.

21) Es ist besser, sich bei diesen Akkordschlägen des Pedals zu enthalten.

SOUVENIR
de
MARIE THÉRÈSE.

GAVOTTE.

Ch. Neustedt.

Allegretto ♩ - 84.

f

a tempo.

rall.

mf

deciso.

ff

mf

f

dimin.

p dolce.

Ped. * Ped. * Ped. * Ped. *

Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

cres. - - - *a tempo.*

a tempo.

rall. *a tempo.*

Giocos.
pp una corda.

f tre corde.

un poco riten.

p *mf* *pp*

Ped.

sans ralentir.

una corda.

pp

Ped.

Ped.

tre corde.

a tempo.

mf *p* *lento.* *f*

Ped.

rall. *a tempo.*

mf

Ped.

rall. *a tempo.*

pp *mf* *ff energico.* *sf* *sf*

Ped.

(LÄMMERWÖLKCHEN.)

H. Ravina Op.14 № 1.

Allegretto • 92.

1169 - 2

FIRST HEART THROBS.

(DAS ERSTE HERZKLOPFEN.)

(Eilenberg.)

Transcribed by E. Ketterer.

Moderato. ♩ - 144.

The musical score is written for piano in 2/4 time, marked Moderato (144 bpm). It consists of five systems of music. The first system begins with a piano (p) dynamic. The second, third, and fourth systems include pedal markings ('Ped.') and asterisks (*) indicating specific pedaling points. The fifth system also includes pedal markings. The music features various fingerings, slurs, and dynamic markings throughout.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with fingerings (1-5) and slurs. The bass staff provides harmonic support. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Second system of musical notation, continuing the piece. It includes similar melodic and harmonic structures with fingerings and slurs. Pedal points are marked with "Ped." and asterisks (*) below the staff.

Third system of musical notation, showing further development of the musical themes. The notation includes various musical symbols such as slurs, ties, and fingerings. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Fourth system of musical notation, featuring more intricate melodic passages. The treble staff has many slurs and ties, while the bass staff continues with harmonic accompaniment. Pedal points are marked with "Ped." and asterisks (*) below the staff.

Fifth system of musical notation, continuing the complex melodic and harmonic development. The notation includes various musical symbols such as slurs, ties, and fingerings. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Sixth system of musical notation, concluding the piece. It features final melodic and harmonic statements with fingerings and slurs. Pedal points are marked with "Ped." and asterisks (*) below the staff.

mf

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords. Pedal markings are present below the left hand.

Ped. *

Second system of the piano score, continuing the melodic and harmonic development. Pedal markings are present below the left hand.

Ped. *

1. 2.

Third system of the piano score, featuring first and second endings. The right hand has more complex rhythmic patterns. Pedal markings are present below the left hand.

Ped. *

Fourth system of the piano score, showing dynamic changes from *f* to *p* and back to *f*. Pedal markings are present below the left hand.

Ped. *

Fifth system of the piano score, including a *cres.* (crescendo) marking. Pedal markings are present below the left hand.

Ped. *

mf

Sixth system of the piano score, concluding with a *mf* dynamic. Pedal markings are present below the left hand.

Ped. *

First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." followed by an asterisk, repeated five times across the system.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." followed by an asterisk, repeated five times across the system.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." followed by an asterisk, repeated three times across the system.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." followed by an asterisk, repeated four times across the system.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." followed by an asterisk, repeated five times across the system.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." followed by an asterisk, repeated once at the end of the system.

ETUDES PRIMAIRES.

All notes or chords marked with an arrow, must be struck from the wrist.

ETUDE XI.

Louis Köhler, Op. 50.

♩ - 60 - ♩ - 100.

The musical score for Etude XI is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is indicated as 60-100 beats per minute. The score includes various musical notations such as notes, rests, and chords, with fingerings and articulation marks throughout. The piece concludes with a double bar line and a repeat sign.

ETUDE XII.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff. The tempo is marked at the top left as '♩ - 60 - ♩ - 100.'. The notation includes various musical elements such as notes, rests, and fingerings. The first five systems feature complex rhythmic patterns and fingerings, with the sixth system concluding with a double bar line and a final flourish. The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, with many notes and fingerings indicated throughout the piece. The overall style is that of a classical piano score, likely from the 19th or 20th century.

ETUDE XIII.

$\text{♩} - 60 - \text{♩} - 100.$

This system contains the first eight measures of Etude XIII. The music is written for piano in C major, 2/4 time. The right hand features a continuous eighth-note melody with various fingering numbers (1-5) and slurs. The left hand provides harmonic support with chords and single notes, also including fingering. Measure numbers 1 through 8 are written above the first staff. A complex fingering sequence, $3\ 4\ 5\ 4\ 3\ 4\ 5\ 4\ 3\ 4\ 5\ 4\ 3$, is written above the final measure.

ETUDE XIV.

$\text{♩} - 60 - \text{♩} - 100.$

This system contains the first eight measures of Etude XIV. The music is written for piano in C major, 2/4 time. The right hand features a continuous eighth-note melody with various fingering numbers (1-5) and slurs. The left hand provides harmonic support with chords and single notes, also including fingering. Measure numbers 1 through 8 are written above the first staff. A complex fingering sequence, $3\ 4\ 5\ 4\ 3\ 4\ 5\ 4\ 3\ 4\ 5\ 4\ 3$, is written below the final measure.

First system of piano music. The right hand features a melody with eighth notes and rests, while the left hand plays a continuous eighth-note accompaniment. Fingering numbers (1-5) are indicated above the notes in the right hand.

Second system of piano music, continuing the piece. It maintains the same melodic and accompanimental patterns as the first system, with detailed fingering throughout.

ETUDE XV.

Third system of piano music. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with chords and single notes. Fingering is clearly marked.

Fourth system of piano music. This system introduces a more complex melodic line in the right hand with frequent sixteenth-note runs. The left hand continues with a steady accompaniment.

Fifth system of piano music. The right hand features rapid sixteenth-note passages. The left hand has a more active role with moving lines and chords.

Sixth system of piano music, the final system on this page. It includes a *cres.* (crescendo) marking in the right hand. The piece concludes with a final cadence in both hands.

♩ - 60 - ♩ - 100.

This page contains four systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes chords, arpeggiated figures, and fingerings. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line.

♩ - 60 - ♩ - 100.

The image displays two systems of musical notation for guitar. The first system consists of a treble staff and a bass staff. The treble staff features a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a simple harmonic accompaniment with slurs and fingerings (1-5). The second system also consists of a treble staff and a bass staff. The treble staff continues the complex melodic line with slurs and fingerings. The bass staff provides a simple harmonic accompaniment with slurs and fingerings. Both systems include slurs and fingerings throughout the notation.

[illegible]

ETUDE XVIII.

♩ - 60 - ♩ - 100.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 2/4 time. It consists of four measures. The piano accompaniment is in the bass clef and features a continuous eighth-note pattern. The melody is written in a treble clef. The first measure of the melody starts with a G4, followed by A4, B4, and C5. The second measure starts with B4, followed by A4, G4, and F#4. The third measure starts with E4, followed by D4, C4, and B3. The fourth measure starts with A3, followed by G3, F#3, and E3. The piano accompaniment consists of a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B13

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, including sixteenth notes and chords. The score is divided into two systems, each with four measures. The first system ends with a double bar line, and the second system ends with a final double bar line. The title "The Rose Tree" is written in a decorative font at the top right of the page.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The voice part is in the right hand, using a single treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures. The first measure shows the piano playing a series of eighth notes (3 2, 5, 2 3 2, 5, 2) while the voice sings a melody. The second measure continues the piano accompaniment (3 5, 1 3, 1, 4, 1) and the voice melody. The third measure shows the piano playing (5, 3 4, 1, 3 2, 4 3) and the voice melody. The fourth measure shows the piano playing (3 4 5, 3 2, 1 2, 1) and the voice melody. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern in the bass. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The piece ends with a final chord in the treble clef.

ETUDE XIX.

♩ - 60 - ♩ - 100.

First system of musical notation for Etude XIX. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff labeled 'B'. The grand staff has a treble clef and a bass clef. The music is in 2/4 time. The first staff (A) contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The second staff (B) contains a simpler bass line with eighth and sixteenth notes. The third staff (B) contains a bass line with eighth and sixteenth notes, including triplets and slurs. The system is marked with a 'p' (piano) dynamic.

Second system of musical notation for Etude XIX. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff labeled 'B'. The grand staff has a treble clef and a bass clef. The music is in 2/4 time. The first staff (A) contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The second staff (B) contains a simpler bass line with eighth and sixteenth notes. The third staff (B) contains a bass line with eighth and sixteenth notes, including triplets and slurs. The system is marked with a 'p' (piano) dynamic.

Third system of musical notation for Etude XIX. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff labeled 'B'. The grand staff has a treble clef and a bass clef. The music is in 2/4 time. The first staff (A) contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The second staff (B) contains a simpler bass line with eighth and sixteenth notes. The third staff (B) contains a bass line with eighth and sixteenth notes, including triplets and slurs. The system is marked with a 'p' (piano) dynamic.

Fourth system of musical notation for Etude XIX. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff labeled 'B'. The grand staff has a treble clef and a bass clef. The music is in 2/4 time. The first staff (A) contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The second staff (B) contains a simpler bass line with eighth and sixteenth notes. The third staff (B) contains a bass line with eighth and sixteenth notes, including triplets and slurs. The system is marked with a 'cres.' (crescendo) dynamic.

When Etudes 19 and 20 have been thoroughly mastered with the notation given at A, they should then also be studied with that given at B.

ETUDE XX.

$\text{♩} - 60 - \text{♩} - 100.$

B.

A.

WILLIAM TELL

(Rossini.)

Carl Sidus Op.122.

Allegretto ♩.-152.

Secondo.

The musical score is written for piano and consists of five systems. The first system is marked *p* (piano) and the second system is marked *f* (forte). The third system is also marked *f*. The fourth system is marked *p* and the fifth system is marked *f*. The score includes various musical notations such as notes, rests, and fingerings.

WILLIAM TELL

(Rossini.)

Carl Sidus Op.122.

Allegretto ♩ = 152.

Primo.

This musical score is for the introduction of the opera William Tell, Op. 122 by Carl Sidus. It begins with a piano introduction in 6/8 time, marked *Allegretto* with a tempo of 152 beats per minute. The introduction is in G major and consists of 152 measures. The first system shows the piano introduction with a forte (*f*) dynamic. The second system continues the piano introduction. The third system shows the first violin part (Primo) with a forte (*f*) dynamic. The fourth system continues the first violin part. The fifth system shows the piano introduction with a forte (*f*) dynamic. The sixth system continues the piano introduction. The seventh system shows the first violin part (Primo) with a forte (*f*) dynamic. The eighth system continues the first violin part. The score is written for piano and first violin (Primo).

Moderato $\text{♩} = 160$.

Secondo.

First system of musical notation for Moderato. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat. The music is in 3/4 time. The upper staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. There are fingerings (1, 2, 3, 4) indicated above the notes in the upper staff.

Second system of musical notation for Moderato. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music is in 3/4 time. The upper staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then a piano (*p*) dynamic, and ends with a crescendo (*cres.*) and a decrescendo (*cen.*). There are fingerings (1, 2, 3, 4) indicated above the notes in the upper staff.

Third system of musical notation for Moderato. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music is in 3/4 time. The upper staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. There are fingerings (1, 2, 3, 4) indicated above the notes in the upper staff.

Fourth system of musical notation for Moderato. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music is in 3/4 time. The upper staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. There are fingerings (1, 2, 3, 4) indicated above the notes in the upper staff.

Fifth system of musical notation for Moderato. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music is in 3/4 time. The upper staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a forte (*f*) dynamic, then a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. There are fingerings (1, 2, 3, 4) indicated above the notes in the upper staff.

Allegro vivo $\text{♩} = 138$.

First system of musical notation for Allegro vivo. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music is in 2/4 time. The upper staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. There are fingerings (1, 2, 3, 4) indicated above the notes in the upper staff.

Moderato ♩—160.

Primo.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, often beamed together, with various fingering numbers (1-5) and slurs. The lower staff is in bass clef with the same key signature. It features a melodic line with some rests and a few accidentals (sharps and naturals). Dynamic markings such as *f*, *sf*, *p*, and *sf* are placed between the staves. The system concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and contains a melody with various fingerings (1-5) and slurs. The lower staff is in bass clef with the same key signature and contains a bass line with fingerings (1-5) and slurs. The second system also consists of two staves. The upper staff continues the melody with fingerings and slurs. The lower staff continues the bass line with fingerings and slurs. The piece concludes with a final measure in the upper staff marked 'mf' (mezzo-forte) and a final note in the lower staff.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (numbers 1-5) and articulation marks (accents, slurs) for both hands. The key signature has one sharp (F#). The time signature is 2/4. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with various eighth and quarter notes. The accompaniment starts with a quarter note G2, followed by a quarter rest, then a quarter note A2, and continues with various eighth and quarter notes. The score is divided into measures by vertical bar lines. There are some slurs and accents throughout the piece.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many slurs and fingerings. The voice part is in the upper register, featuring a melody with many slurs and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part ends with a forte (f) dynamic marking.

Allegro vivo ♩ — 138.

Allegro vivo — 138.

p *f* *mf*

Secondo.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of complex chords, many with fingerings such as 5, 3, 1, 4, and 5, 3, 1. The bass staff contains a rhythmic accompaniment of eighth and sixteenth notes.

2nd time *ff*

The second system is marked '2nd time *ff*' and 'mf'. It continues the musical piece with similar chordal textures. It concludes with two endings: the first ending leads back to an earlier section, and the second ending provides a final resolution.

The third system features a more active melodic line in the treble staff, with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff continues with a steady accompaniment. The system is marked 'mf'.

The fourth system is marked 'f' and features dense, sustained chords in both the treble and bass staves, creating a rich harmonic texture.

The fifth system is marked 'f' and contains rapid, repeated chords in both staves, building intensity towards the end of the section.

The sixth system is marked 'f' and 'ff', concluding the piece with a final, powerful chordal statement. It includes fingerings such as 5, 2, 1, 4, 1, 5, 2, 1, 2, 1.

Primo.

2nd time *ff*

mf

mf

f

ff

f

f

ff

This page of musical notation contains six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (1-5) and dynamic markings (*mf*, *f*, *ff*). The first system is marked 'Primo.' and '2nd time *ff*'. The second system begins with a repeat sign and a *mf* marking. The third system starts with a '2.' marking. The fourth system has a *mf* marking. The fifth system has a *f* marking. The sixth system has a *ff* marking. The notation includes many slurs, ties, and complex rhythmic patterns, suggesting a technically demanding piece.

THE MAID OF JUDAH.

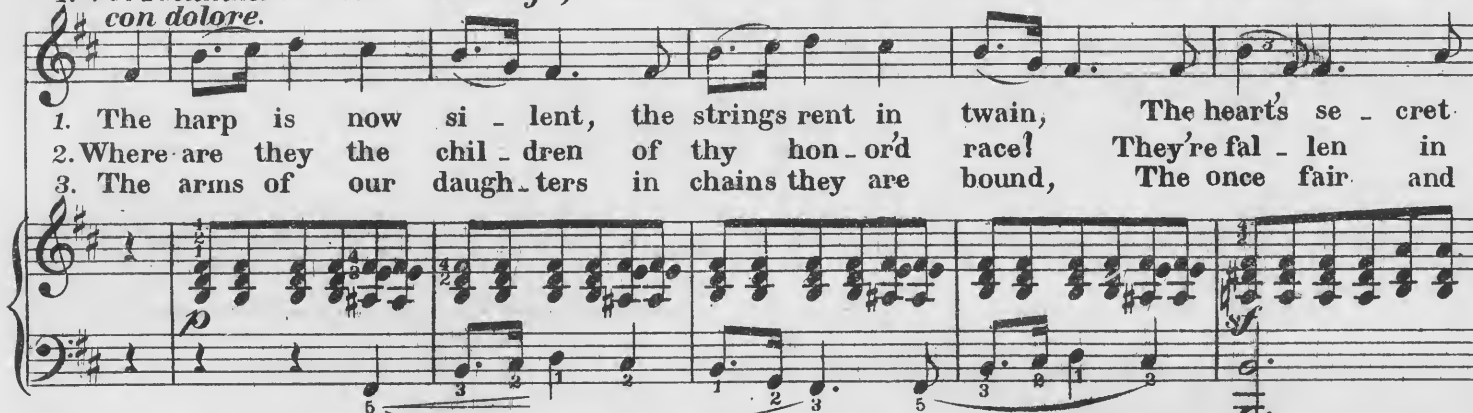
DAS MÄDCHEN VON JUDAH.

F. KÜCKEN.

Slow - Langsam. ♩ - 80.

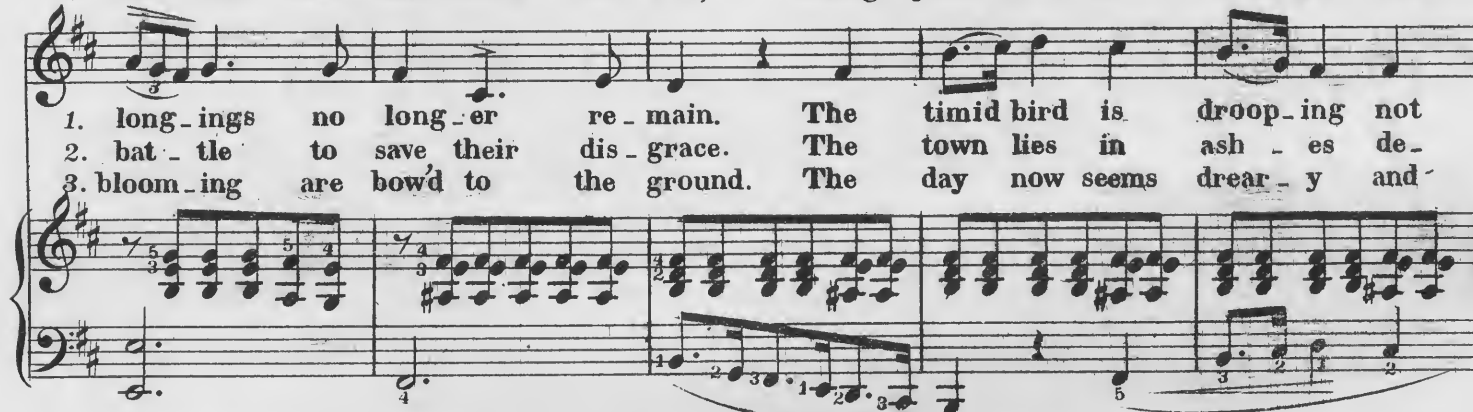


3. Es klir - ret die Ket - te ein wid - rig Ge - tön, Am Ar - me der
2. Wo sind sie die Söh - ne vom al - ten Ge - schlecht! Ge - fal - len in
1. Ver - stummt ist die Har - fe, die Sai - ten ent - zwei Das Wünschen und
con dolore.



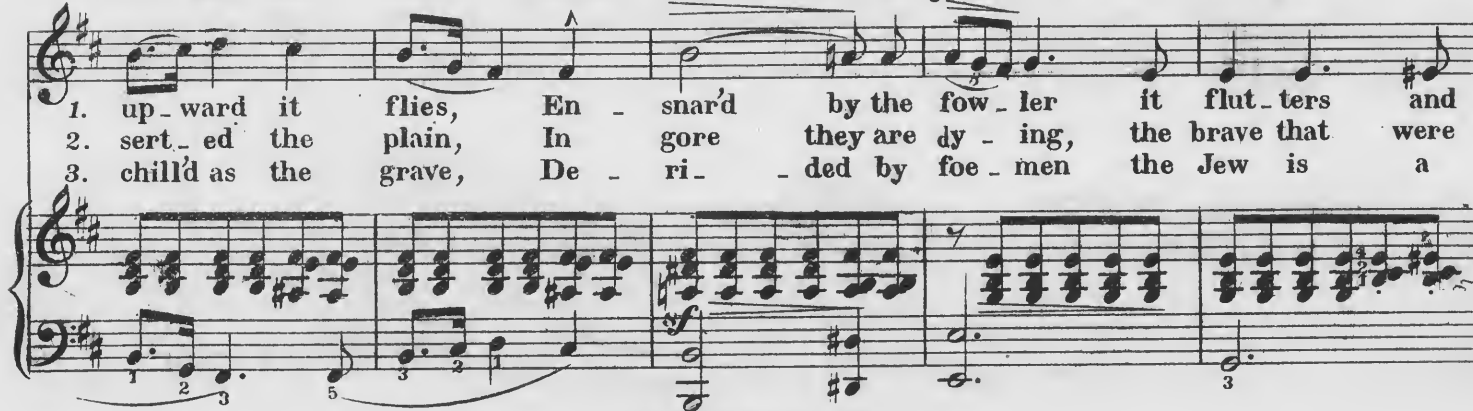
1. The harp is now si - lent, the strings rent in twain, The heart's se - cret.
2. Where are they the chil - dren of thy hon - or'd race! They're fal - len in
3. The arms of our daugh - ters in chains they are bound, The once fair and

3. Töch - ter einst blü - hend und schön. Die Ta - ge sind dun - kel voll
2. blu - ti - gen fins - tern Ge - fecht! Die Stadt liegt in Trümmern ver
1. Seh - nen des Her - zens vor - bei; Bang' flat - tert der Vo - gel von



1. long - ings no long - er re - main. The timid bird is droop - ing not
2. bat - tle to save their dis - grace. The town lies in ash - es de -
3. bloom - ing are bow'd to the ground. The day now seems drear - y and

3. Grau - en die Nacht In Knecht - schaft des Fein - des der Ju - de ver -
2. wai - set das Thal Er - füllt von der blu - tig Er - schla - ge - nen
1. Net - zen um - stellt Stirbt hin wenn ge - fes - selt der Jü - ger ihn



1. up - ward it flies, En - snar'd by the fow - ler it flut - ters and
2. sert - ed the plain, In gore they are dy - ing, the brave that were
3. chill'd as the grave, De - ri - ded by foe - men the Jew is a

3. lacht. O Va - ter - land süß, O Va - ter - land mein! Könnt
 2. Zahl. O Va - ter - land süß, O Va - ter - land mein! Wann
 1. hält. O Va - ter - land süß, O Va - ter - land mein! Wann

con espress.

1. dies. O Fa - ther - land dear, O Fa - ther - land mine I
 2. slain. O Fa - ther - land dear, O Fa - ther - land mine O
 3. slave. O Fa - ther - land dear, O Fa - ther - land mine The

poco ritenuto.

3. ich nur im To - de ver - ei - net dir sein! O Va - ter - land
 2. wird dir Je - ho - va ein Ra - che - gott sein! O Va - ter - land
 1. wirst Du doch wie - der die Ruh - stätt mir sein! O Va - ter - land

sempre cres. con molto passione.

1. ne'er shall re - pose on thy bo - som a - gain. O Fa - ther - land
 2. when will Je - ho - vah to vengeance in - cline! O Fa - ther - land
 3. grave will u - nite us I then shall be thine. O Fa - ther - land

dim.

3. süß, O.... Va - ter - land mein! Könnt ich nur im To - de ver -
 2. süß, O.... Va - ter - land mein! Wann wird dir Je - ho - va ein
 1. süß, O.... Va - ter - land mein! Wann wirst Du doch wie - der die

poco ritenuto.

1. dear, O.... Fa - ther - land mine, I ne'er shall re - pose on thy
 2. dear, O.... Fa - ther - land mine, O when will Je - ho - vah to
 3. dear, O.... Fa - ther - land mine, The grave will u - nite us I

dim.

Ped.

Ped.

Ped.

3. ei - - - net mir sein!
 2. Ra - - - che - gott sein!
 1. Ruh - - - stätt mir sein!

1. bo - - - som a - gain.
 2. ven - - - geance in - cline!
 3. then - - - shall be thine.

f a tempo.

THE DAILY QUESTION.

(DU FRAGST MICH TÄGLICH.)

Moderato ♩ - 100

Erik Meyer-Helmund

Con molto espressione.

Du fragst mich täglich: "Liebchen, liebst du mich?" Und tausendmal muss ich dir sa-gen:

Thy dai-ly ques-tion, love, is "lov'st thou me?" The same re-ply I make thee ev-er;

p Ped. *

f "Ich lie-be dich so innig-lich," Wo-zu das vie-le Fra-gen?
 "I love thee, dear, so tender-ly," Wilt thou be-lieve me nev-er?"

p Ped. * Ped. * Ped. * Ped. 54 54

Ich hab' ja Al-les dem Mond er-zählt Von un-serm Lie-bes ge-trie-be; Mein
 I've told my sto-ry to yon-der moon, See, there she wan-ders a-bove thee; Fly

p Ped. * Ped. * Ped. *

Schatz geh' hin und frag den Mond, Wie in - - nig ich dich lie - - be!

up, sweet maid, and bid the Moon tell How fer - vent - ly I love thee!

Und soll-te er's ver-gessen ha - - ben, So frag' die goldnen Sterne-lein! Ich

And if she will not tell thee tru - ly, Then ask the stars that nightly shine; One

weiht'sie ei-nes A-bends all' in's sü-sse-ste Ge-heim-niss ein.

summer-eve I shew'd them all The treasures of my se - cret shrine.

Du fragst mich täg-lich: "Lieb-chen liebst du mich?"

Thy dai - ly ques - tion, love, is "lov'st thou me?"

Und tausendmal muss ich dir sa-gen: "Ich lie-be dich so in-ni-glich
pp
 The same re-ply I make thee ev-er; "I love thee, dear so ten-der-ly,"

Ped. * *Ped.* * *Ped.* * *Ped.*

Wo-zu das vie-le Fra-gen?" Ich hab ja ew'-ge Treu ver-sprochen dir
 Wilt thou be lieve-me nev-er!" I've plighted faith to thee, my own sweet love;

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Wohlunter heissen Won-ne küs-sen. In meinen Au-gen siehst du
 My ver-y soul to thee I've giv-en! My glow-ing eyes may tell thee

pp * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

mehr Als Mond und Ster-ne wis-sen.
 more Than moon or stars in Heav-en!

ritard. molto. * *pp* * *ritard. molto.* * *Ped.* * *Ped.* * *Ped.*

SIEGMUND'S LOVE SONG.

(SIEGMUND'S LIEBESGESANG.)

from Richard Wagners Walküre.

IMPROVISATION.

Franz Bendel.

Andante maestoso.

The musical score is written for piano and organ. It begins with a piano introduction in 3/4 time, marked *f* and *Andante maestoso*. The organ part enters with a *molto marcato* texture. The score includes several systems of music, each with piano and organ staves. Dynamics range from *pp* to *ff*. Tempo markings include *dolce*, *rit.*, *a tempo*, and *rit.*. Pedal points are indicated with asterisks and the word "Ped.". Fingerings are shown with numbers 1-5. The score concludes with a final *ff rit.* section.

cres. e accelerando.

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dim. *dolce.*

sempre cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Moderato.

ppp una corda.

senza Pedale.

legato.

Ped. *

ppp

legato.

sempre accelerando

cres.

Ped. *Ped.* *Ped.*

tremolo.

ff

Ped. *Ped.*

or thus.

First system of musical notation, measures 1-4. The system consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The first measure is marked *pp*. The notation includes various fingerings (1-5) and slurs. Pedal marks with asterisks are present at the end of measures 1, 2, and 3.

Second system of musical notation, measures 5-8. The system continues the grand staff. Measure 5 is marked *pp*. The notation includes various fingerings and slurs. Pedal marks with asterisks are present at the end of measures 5, 6, and 7. The word *sempre dim.* is written above measure 7.

Third system of musical notation, measures 9-16. The system continues the grand staff. Measure 9 is marked *Cantabile.* and *pp*. The notation includes various fingerings and slurs. Pedal marks with asterisks are present at the end of measures 9, 10, 11, 12, 13, 14, 15, and 16. The word *fz.* is written above measure 15.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is dense, featuring various note values, rests, and fingerings. Dynamic markings such as 'Ped.' (pedal), 'cres.' (crescendo), 'rit.' (ritardando), and 'leggiero.' (light) are interspersed throughout the score. The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes many slurs, ties, and articulation marks, indicating a complex and expressive performance. The page is numbered '2' in the top right corner.

8

pp *cantabile.*

Ped. Ped. * Ped. Ped. * Ped. Ped. *

8

una corda.

Ped. Ped. * Ped. Ped. *

pp

Ped. Ped. * Ped. Ped. *

8

Ped. Ped. *

Ped. Ped. * Ped. Ped. *

Ped. Ped. * Ped. Ped. *

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (numbers 1-5) and various musical ornaments. Dynamics include *f* (forte), *cres.* (crescendo), *pp* (pianissimo), and *ppp sempre.* (pianissimissimo sempre). Pedal markings (*Ped.*) are frequently used, often with asterisks to indicate specific pedal points or effects. The piece concludes with a final chord and a fermata. The overall style is characteristic of late 19th or early 20th-century piano literature.

A FAIRY TALE.

Carl Sidus. Op. 212.

Con moto. ♩ - 120.

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'moderato'. The score consists of six measures. The first measure begins with a piano (p) dynamic marking. The melody in the treble staff is a simple, catchy tune, while the bass staff provides a harmonic accompaniment. The piece concludes with a final cadence in the sixth measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, containing the melody. The second system consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The melody is written in a key with one sharp (F#) and a 2/4 time signature. It begins with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment in the bass staff uses a simple harmonic pattern, primarily consisting of eighth and sixteenth notes. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like 'mf' (mezzo-forte). Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a final double bar line and repeat dots.

1. 2.

3 4 5 4 2 3 4 3 2 3 2 3 4 2 3 3 1 2 5 1 2 4 3 4 3 2 3 1 5 2 5

FINE.

[illegible]

8

First system of a piano piece. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with a repeat sign. Fingerings are indicated by numbers 1-5.

8

Second system of the piano piece. It continues the melodic and accompanimental patterns. A *pp* (pianissimo) dynamic marking is present in the right hand. The system ends with a repeat sign.

8

Third system of the piano piece. The right hand melody becomes more complex with some triplets. The left hand accompaniment remains consistent. The system concludes with a repeat sign.

mfz

Fourth system of the piano piece. The right hand features a more active melody. A *mfz* (mezzo-forte) dynamic marking is present. The left hand accompaniment consists of chords and single notes. The system ends with a repeat sign.

Fifth system of the piano piece. The right hand melody continues with various rhythmic patterns. The left hand accompaniment provides harmonic support. The system concludes with a repeat sign.

Sixth system of the piano piece. This system includes the final measures of the piece, ending with a double bar line. The right hand has a concluding melodic phrase, and the left hand plays a final chordal figure.

Repeat from the beginning to Fins.

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✓ **The Western Conservatory of Music**, under the direction of Roscoe Warren Lucy, will be opened Monday, Sept. 2d, at 2645 Olive St. Prof. Lucy will have the able assistance of his wife, Madame Lucy, who is a pupil of Ettore Barila, in the vocal department. The conservatory will be run according to the system of European schools of music. All branches of music will be taught by first class instructors, while the charges will be reasonable.

The Closing Musical Soiree given by Prof. and Madame Lucy and pupils at their music rooms, 2645 Olive Street, presented the following programme: Part I. 1. Galop, Bravoura, *Strelezki*, Miss Wirthlin and Mr. Lucy; 2. Transcription, *Hoffmann*, Miss Mamie Sherry; 3. Answer, Vocal, *Robyn*, Miss Dillenburg; 4. Waltz, Op. 34, *Moskowski*, Miss Levy; 5. Beautiful Land, Vocal, *Moore*, Mr. Pavyer; 6. Brook, *Pape*, Miss Fitzporter; 7. Violin Solo, Selected, Mr. Rogers; 8. Cal-

vary, Vocal, *Rodney*, Mr. Shields. PART 2nd. 1. Piano Solo, Selected, Mr. Bauer; 2. Staccato Polka, Vocal, *Mulder*, Miss Sterne; 3. Tarantelle, *Heller*, Miss Price; 4. Hungarian Rhapsodie (Violin), *Hausser*, Miss Agnes Gray; 5. Valse Caprice, *Moskowski*, Miss Wirthlin; 6. Song of Hybrias Cretan, *Elliott*, Mr. W. chner; 7. Piano Solo, Selected, Mrs. Ilgenfritz; 8. Loving Eyes, Vocal, *Stolberg*, Mr. Shields; 9. Deux Mazurkas, Violin, *Wienawski*, Miss Agnes Gray. Piano used from *Bollman Bros. Co.*, Western Agents for Steinway Piano.

I was obliged to strike out a little path of my own, or people would never have been aware of my existence.—C. P. E. Bach.

Major is the active and masculine, minor the passive and feminine in music. Simple affections choose simple keys for expression; complex ones prefer keys which are unusual and less familiar to the ear.—Schumann.

Anecdotes of Handel.—It is related that when Handel was conducting a concert in Dublin, one of the singers, named Dubourg, had a song with a cadenza to be used ad libitum. Of course, when he struck upon this, all else ceased, and Handel assumed an attitude of patiently awaiting results. After wandering about in different keys quite awhile, the singer seemed bewildered as to the means of getting upon the proper track again, but finally arrived safely at the terminal shake, to the evident delight of Handel, who cried out, so that all the audience heard it, "Welcome home again, Mr. Dubourg." On another occasion, Handel was drilling some raw singers in the choruses of "Messiah," and he got completely out of patience with the seemingly fruitless efforts. Singling out one of them, who had assured him that he could sing at sight, he accused him of deception. "You scoundrel!" he said in great passion, "I thought you could sing at sight?" "So I can; so I can," came the quick retort, "but not at first sight, sir."

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A Movement is on foot, begun in New York City and already agitated in Brooklyn, Cincinnati, Philadelphia, Buffalo, Louisville, St. Louis, Minneapolis and Chicago, having for its object a prolonged tour of Theodore Thomas and his orchestra throughout the country next fall, which shall be in the nature of a national testimonial to the great work this conductor has done for music in the United States. Prominent musicians and connoisseurs in all of these cities are conferring with each other as to the details of the scheme and the best manner of carrying it out.

According to the latest announcements, there will not be a monopoly of Wagner at the New York Metropolitan Opera House next season.

Mr. Robert Goldbeck gave, at Devonshire House, London, a Concert performance of the music of his "American Opera Comique," entitled "Newport." A small chorus and orchestra assisted, while Mr. and Mrs. Goldbeck helped in the accompaniments at a grand pianoforte, and played the Overture as a duet. A distinguished audience filled the stately ball-room of Devonshire House. Mr. Goldbeck's music is of a light and sparkling order, very tuneful, decidedly graceful, and marked by many traits that reveal the skilled musician.

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Frau Sophie Menter, the renowned pianist, is contemplating a visit to this country.

Xaver Scharwenka will, in all probability, visit America next season.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

Von Bulow's friends are much alarmed concerning an ailment affecting the muscles of his right arm, for which he went directly to Weimar for treatment, upon his arrival in Germany.

Mr. Abbey has guaranteed the tenor, Tomagno, \$100,000 to sing fifty nights during the four months of Mme. Patti's American season. Tomagno is not to sing on the same nights as Patti.

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A theatre is to be built in Paris, to last during the Exposition: it will be in the form of an amphitheatre, with places for 2,000 spectators; the work will be carried on day and night, and, in order to keep the workmen awake and lively, the contractor has engaged an orchestra which will play music of a popular kind for three consecutive hours each night!

A personal friend of Tamberlik, the famous tenor, sends to a London newspaper the following story of an incident which happened at Madrid, where the artist lived for the last twelve or thirteen years: "One morning he drew a bank note for a thousand francs from his pocket, bought up all the little creatures, opened the cages, and shouted laughingly as the birds flew up into the air, 'Go and be free, my brothers!'"

The London Musical World says it has long been convinced that the "repulsiveness" to some ears of Wagner's musical combinations arises solely from their inability to perceive the connection of certain notes with the tonal foundation which underlies them. Modern musical methods are certainly not adapted to the capacity of minds to whom simplicity is an absolutely necessary condition of perception. That it is possible to be great and at the same time simple, at certain epochs, proves nothing. This is not one of those epochs, that is all. Art that aims at the highest, must reflect the tendency of the highest minds: and the highest minds of the day are complex to an extraordinary degree. Broadly stated, however, there is considerable danger in the doctrine that by familiarity the ugly will become beautiful, and that it is consequently our duty to persevere until we have effected the transformation. The error lies in confounding the ugly which we do understand, and dislike notwithstanding, with that which repels because it is, to us, incomprehensible. It is only in the second case that any obligation lies upon the listener to mistrust his first impressions. We dare affirm that of the musicians who have taken the trouble to so familiarize themselves with Wagner's methods that they may be said to understand him, not one will be found to accuse him of ugliness or incoherence. Of course, the anti-Wagner party will never admit this; for the moment a man refuses to allow that Wagner was more or less of a bungler, he is called a "fanatic."

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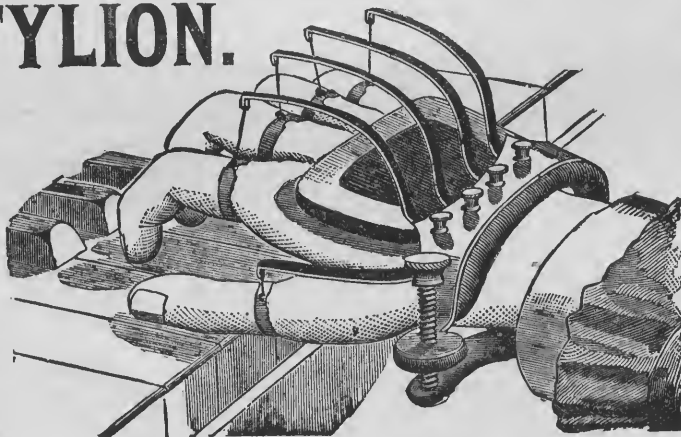
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